



**Cultural and Creative  
Hubs Network**

Asia . Europe

# Needs Analysis on Culture and Creative Hubs in Asia and Europe

**November 2015**





This project is promoted by a consortia of 3 organisations based in Asia and in Europe, **ADDICT** (Coordinator), **ECBN** (Partner) and **CI-USJ** (Partner) and supported by the **Asia-Europe Foundation** under the "Creative Networks" Programme:

## Coordinator

**ADDICT – Creative Industries Portugal – [www.addict.pt](http://www.addict.pt)**

**Cristina Farinha and Rui Monteiro**

ADDICT is a non-profit membership association, based in Portugal (Porto), created in 2008. Its mission is to foster a favourable environment for the creative economy to thrive, acting as an innovation and internationalisation platform.

## Partners

**ECBN – European Creative Business Network – [www.ecbnetwork.eu](http://www.ecbnetwork.eu)**

**Bernd Fesel and Adrian Sneeuw**

ECBN is a non-profit network of cultural and creative industries development agencies, founded in 2011, based in The Netherlands (Rotterdam). Its main mission is to help creative entrepreneurs to internationalise – to do business and collaborate internationally.

**CI-USJ – Faculty of Creative Industries – University of Saint Joseph – [www.usj.edu.mo/en](http://www.usj.edu.mo/en)**

**Álvaro Barbosa**

Created in 2012, CI-USJ in China (Macao) integrates some of the more successful programmes of the University, ranging from more traditional sectors of the Creative Industries, such as Design, Architecture, and Communication & Media, to new fields of study such as Information Systems, Interactive Media Technology and Environmental Urban Development.

## Funding

**[Asia-Europe Foundation – www.asef.org](http://www.asef.org)**

The Asia-Europe Foundation (ASEF) promotes greater mutual understanding between Asia and Europe through intellectual, cultural and people-to-people exchanges. Through ASEF, civil society concerns are included as a vital component of deliberations of the ASEM. ASEF was established in February 1997 by the participating governments and organizations of ASEM and has since implemented over 650 projects, engaging over 17,000 direct participants as well as reaching out to a much wider audience in Asia and Europe. This project is funded under the **Creative Networks** Programme.

**Mapping and needs analysis research**

**Paula Guerra and Tânia Moreira**, Institute of Sociology University of Porto, Portugal

**Design**

**Rita Falcão Monteiro**

# Index

<b>About.....</b>	<b>4</b>
What is the "Asia-Europe Cultural and Creative Hubs" project? .....	4
What are Culture and Creative Hubs? .....	4
Project Objectives and Outcomes .....	4
Outcomes .....	5
Project Premises .....	5
<b>About this document .....</b>	<b>7</b>
<b>1. Introduction and methodological approach .....</b>	<b>8</b>
<b>2. Needs analysis of culture and creative hubs managers in Asia and in Europe .....</b>	<b>11</b>
Disciplines/Activity areas .....	11
Legal and organisational configuration .....	12
Resident institutions: the users .....	12
CC Hubs Staff .....	13
Physical space .....	13
Funding .....	13
CC Hubs services .....	14
Future challenges .....	14
CC Hubs strengths .....	16
CC Hubs needs .....	16
Personal feeling regarding CC Hubs future .....	17
<b>4. Final remarks .....</b>	<b>19</b>
Expectations regarding a potential Europe-Asia network .....	19
Recommendations .....	20
<b>References .....</b>	<b>22</b>

# About

## What is the "Asia-Europe Cultural and Creative Hubs" project?

This project was based on the understanding that there is a knowledge, exchange and networking gap for Culture and Creative Hubs worldwide. Particularly for Hub managers who are confronted daily with diverse questions and obstacles while supporting the creative professionals and projects they are hosting and interacting with.

We intended to provide a proper platform to launch the basis for an Asia-Europe Cultural and Creative Hubs Network and this way kick-start a fruitful and longer-term collaboration between both regions of the world.

## What are Culture and Creative Hubs?

A Cultural and/or Creative Hub is an infra-structure or venue that uses its space for networking, organisational and business development within the cultural and creative industries sector. Examples include incubators, accelerators, fab-labs, artistic residencies, co-working spaces, etc. The concept used is broad in definition as to ensure the group diversity is achieved and synergies across can be promoted.

## Project Objectives and Outcomes

### 1. Mapping of Cultural and Creative (CC) Hubs in Asia and in Europe

To identify and engage a minimum of 100 CC Hubs, ensuring geographical diversity within each region and good coverage of the different activity areas within the sector.

### 2. Needs analysis of Cultural and Creative Hubs managers

To understand, through a survey, the expectations and obstacles of the managers regarding their daily mission and how they envision the benefits and support that a new network might bring.

### 3. Roadmap development for network sustainability and scale-up

To develop recommendations for the network road-map, reflecting the needs of the members and ensuring their engagement as well as integration of new members.

### 4. Communication and engagement

To develop a visual identity, the network website and online directory, and communicate the new platform.

To organise a workshop in Brussels for Hub managers, from both regions, representatives of different geographical locations and activity areas, to get to know each other, and discuss the survey results and the potential future network.

## Outcomes

The project took place between **April and November 2015**.

The partners started to discuss and assemble all the data available on culture and creative hubs on both regions in order to make the state of the art and design the “need analysis” methodology. This process also built up on a previous European mapping of creative hubs conducted within the partnership between ADDICT, ECBN and the British Council within the process “European Creative Hubs Network”.

A survey was conducted from September to November in order to map, profile culture and creative hubs and their needs and expectations.

In the meanwhile the communication and visual identity of the new platform was also built up. The resulting platform is available online here:

<http://hubsnetwork.addict.pt>

It contains the rationale of the project and description of its promoters, but also the project results, namely:

- A **Mapping of culture and creative hubs** in Asia and Europe
- A **Need Analysis** of culture and creative hubs in Asia and Europe

A last phase of this project was meant to be a moment of gathering of Hubs representatives from both regions, where the results of the survey would be discussed and complemented and the basis of a potential new network would designed – so to reach a network roadmap.

However, this workshop, which was planned and already fully organised to take place on the 25th of November 2015 in the Bozar – Centre for Fine Arts in Brussels, Belgium, had to be cancelled last minute. Unfortunately due to the terrorist attacks that happened the week before in Paris, the city of Brussels declared state of emergency the days before the scheduled date for the workshop thus the security of participants was at risk.

Therefore the meeting up, exchange and discussion of the network future road-map could not take place in the limited timeframe of the project – that was meant to be concluded in the month of November, so this last phase of the project was not fully completed.

However, the participants willingness to meet and engage remains, the results of the survey also proof the need of operators to build up common platforms thus the network basis are there to be build upon.

## Project Premises

When designing and starting up this project, the following premises were taken into account:

- **The partners can easily reach CC Hubs in their own regions** and have the knowledge and capacity to act as facilitators between the direct target-audience of the network;
- **Both regions are closely economically interlinked and the diverse disciplines within the sector are already working together** thus taking advantage of a closer relationship between CC Hubs (i.e., technology and digital development; and creation and production);
- **Existence of on-the-ground knowledge of CC Hubs in Asia and Europe based on previous partnership and work between ADDICT and the British Council** from where this project will build upon and that is currently being materialised in the joint development project of the **European Creative Hubs Network**, together with other European partners;
- **The solid relationship between Portugal and Macau through ADDICT and CI-USJ as a direct gateway for both Asia and Europe** and therefore also capitalizing and exploring the partnerships and networks that both organizations have already established in each region.

## About this document

Following up the mapping stage of the project, namely the identification and profiling of culture and creative hubs throughout Asia and Europe, the project's research team implemented a needs analysis survey among the managers of such hubs, together with complementary interviews. This report provides an analysis of the data obtained.

Such analysis focused on a set of pre-defined topics based on literature review but as well on the partner's own experience with culture and creative hubs. It is only by understanding the profile and expectations of such hubs that their capacity, strengths and weaknesses can be properly addressed and the role of a new network to support and complement can be defined and put forward.

Moreover, the distinctiveness of Asia and Europe on top of each region's intrinsic diversity is one of the main drivers to implement this survey, coupled with the understanding of the positive impact that the creative industries may have on local and territorial development and the increasingly important role of hubs within this context.

Additionally, and as previously mentioned, the project previewed the realisation of a joint workshop to take place in Brussels/Belgium that would bring together Asian and European hub managers to discuss how to put together a common platform and network, which would result in a "roadmap for the network implementation".

As the workshop did not take place, and as a consequence this specific outcome was not developed, the final section of this report intends to summarise key findings and recommendations on how to bring about this network. It is therefore not a roadmap per se, as it does not roll out an action plan, but intends to promote an initial basis of understanding and common departing point for what we believe might be a future network of culture and creative hubs across Asia and Europe.

# 1. Introduction and methodological approach

In order to accomplish the project objectives, we developed a process of gathering data on CC Hubs at Asian and European level that took place most intensively through September to November 2015, including the ASEM countries:

**Figure 1: Member Countries of ASEM**

Australia	Finland	Latvia	Portugal
Austria	France	Lithuania	Romania
Bangladesh	Germany	Luxembourg	Russian Federation
Belgium	Greece	Malaysia	Singapore
Brunei Darussalam	Hungary	Malta	Slovakia
Bulgaria	India	Mongolia	Slovenia
Cambodia	Indonesia	Myanmar	Spain
China	Ireland	Netherlands	Sweden
Croatia	Italy	New Zealand	Switzerland
Cyprus	Japan	Norway	Thailand
Czech Republic	Kazakhstan	Pakistan	United Kingdom
Denmark	Korea	Philippines	Viet Nam
Estonia	Lao PDR	Poland	

Source: <http://www.aseminfoboard.org/members>

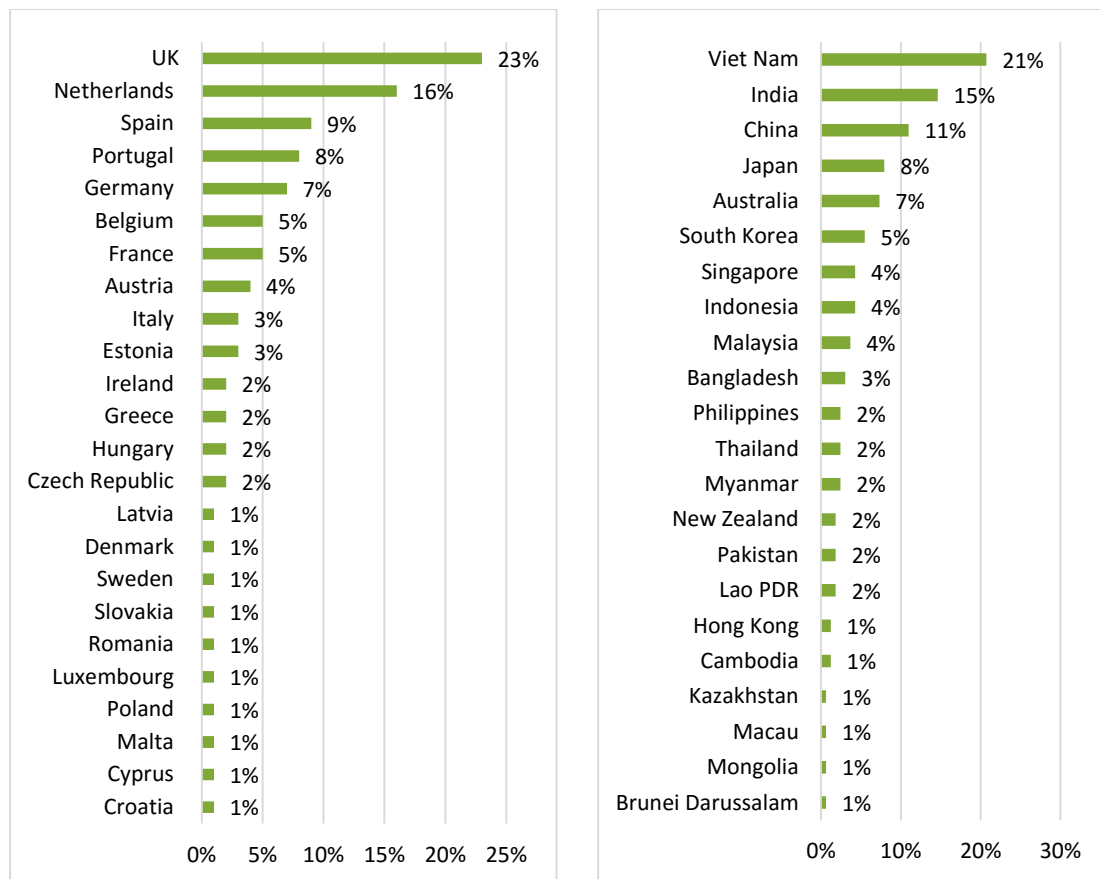
This data collection involved:

(a) A **structured web search** to identify a maximum of CC Hubs possible. This search was done using a number of different sources (public policy authorities, available studies and reports, support information from CC Hubs online, information from general and specialised media) and tried to collect some basic data of CC Hubs, such as name, location, contacts, website, year of foundation, profile, and disciplines.

From this work resulted a mapping with 205 CC Hubs (74 from Europe and 131 from Asia) and which can be found in the project website (<http://hubsnetwork.addict.pt/results/mapping>).

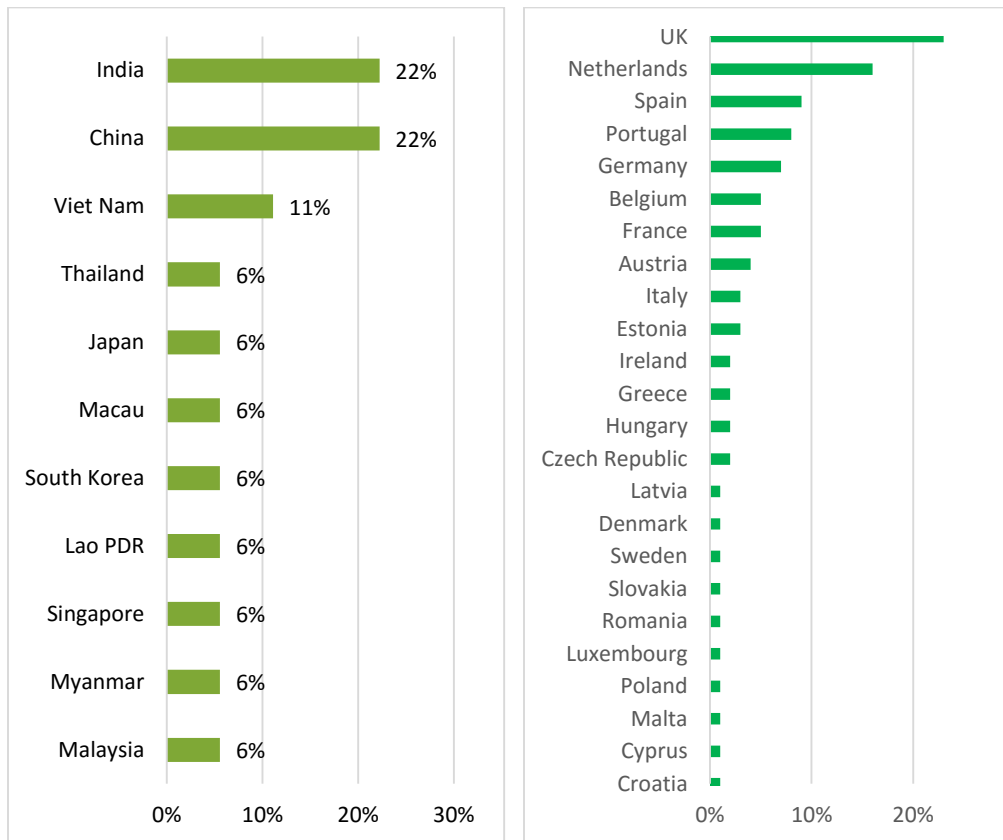


**Figure 2a/b: Distribution of mapped CC Hubs from ASEM Members, per country (N 205)**



(b) A **brief online survey** that circulated through Asian and European CC Hubs found in the previous web search, ECBN members and all those registered for the European Creative Hubs Forum (held in Lisbon in January 2015). This survey was open for answers between December 2014 and February 2015 in the European case, and from September to November 2015 in the Asian case. It meant to collect more information about the CC Hubs reality, with extra questions to provide a deeper characterisation of Hubs, notably: name, location, contacts, year of foundation, staff, revenues, etc (see Annex I). From this survey resulted 100 valid responses in the European case (ECBN & ADDICT, 2015) and 38 responses in the Asian case (Figure 3 and Table 1).

**Figure 3: Distribution of CC Hubs that responded to survey, per region, per country**



(c) Finally, it also included **semi-structured interviews** that aimed to cover the gaps of information from the survey adding up more qualitative type of details. At the European level, 12 interviews with Hub managers were conducted and at Asian level 6 CC Hub managers were interviewed. The interviews included questions that sought a deeper knowledge about the strengths and weaknesses of Asian CC Hubs, their needs and expectations about this project and its network prospects (see Annex II).



respondent on these areas, we can equally note the fact that most of these Hubs perform activities in various other disciplines in parallel to their default activity.

This trend also occurs within the **European context** of CC Hubs, although here it is possible to detect a lesser diffuse reality, as some Hubs are more specialised in a concrete thematic area of activity. Nevertheless, on the European side, Design, also Media and Audiovisual, Visual Arts and ICT are the main areas of work and focus referred.

## Legal and organisational configuration

The legal and organisational configuration of the CC Hubs was also an important issue, in that it can determine the greater or lesser degree of autonomy, the vulnerabilities and sustainability of its activities or the permeability to more flexible organisational and functional solutions. Among the respondents from the **Asian** side, there are a strong number who have a legal status as private independent entities, that is, not part of a broader programme, project or institution. They are in general small and medium private enterprises (SMEs).

While regarding **European** CC Hubs most are independent non-profit organisations, a great part is a Governmental agency, is integrated into regional or local authorities or it is part of a University/educational or training establishment, while a quarter is a for-profit business.

In what comes to Hubs turnover, most of them declare below 50,000 Euros on the last financial year, both in Asian and in European CC Hubs.

## Resident institutions: the users

Regarding the resident institutions in CC Hubs who responded to our survey, the presence of freelancers, micro and small companies is notable. These are, of course, the ones most in need of the services provided by CC Hubs. At the same time, these individuals become the target population towards which the large majority of the CC Hubs focus their attention.

The use of the services provided by CC Hubs to their users ranges in terms of duration, from few weeks to about 3 years. In the **Asian** context, the average is about 1 year, and in the **European** context, the average is around 2 years. The type of service is what seems to condition the duration of the *liaison*. For example, artist residencies have a shorter duration, ranging from few weeks to up to 6 months, while co-working, incubation and acceleration services are those which tend to have a longer duration, to the extent that these are services that require more time to achieve the desired objectives. The antiquity of the CC Hubs' activity also seems to exert some influence on the duration of the services provided, that is, older CC Hubs tend to provide longer-term services. This seems to occur more in the **Asian** context than

in the **European** one, where certainly, in general, there will be more favourable conditions, not only in terms of creation, maintenance and development of this kind of activities, but also in terms of the receptivity of these activities by the potential users.

## CC Hubs Staff

Another important issue is the type of activities and skills & competences held by the staff of CC Hubs. In terms of types of activities performed by the staff, we can see that, both in the **Asian** and **European** context, it is in the areas of management, facilities maintenance, communication and finance/accounting, that we find the greater number of employees. Nevertheless, the higher importance given to the area of management, insofar as it is the area where are fewer half-time people, shows its recognition as an area of greater relevance and responsibility, requiring a more permanent connection to the organisation and its users that leads to a specific know-how obtained from this link.

## Physical space

In terms of the physical space occupied by CC Hubs, there are very few respondents who state their organisation is housed in a brand new building created on purpose to host such infrastructure; most respondents talk of occupied buildings which are custom built, or renovated industrial buildings and sites. This situation is similar both in the **Asian** and **European** context. Given the CC Hubs nature as places of experimentation and areas of growth, ensuring the rehabilitation of vacant buildings or the reuse of spaces for creative use and new functionalities is shown to be an important strategy in environmental, social and physical terms, towards a value approach to the city. Thus, the CC Hubs operate in restored buildings with an objective of giving their cities/territories a particular atmosphere and a renovated function and vision.

## Funding

In terms of financing, though fragile, these entities display some self-sustainable behaviours and approaches, namely by members' income. The financing obtained through earned income, sponsorships and funding with return on investment follows next though to lesser extents. In the **Asian** context, for most cases, public funding is non-existent. One of the interviewees referring to the **Hong Kong** context mentions that many existing Hubs (small or very small hubs) face serious financing problems, being in risk of extinction. However, in recent times there have been larger hubs with private backers, as a way to "(...) become more structured and [to] provide more services to members".

In the **European** context the situation seems to differ in terms of funding: on the one hand, it is easier for Hubs to obtain public funding which are in fact their majority of income, followed by membership fees and services, whilst on the other hand, the funding stemmed of sponsorship and philanthropy is being thinned out. Sustainability is therefore one of the main challenges faced by Hubs in Europe (as well as Asian).

## CC Hubs services

**Asian and European CC Hubs** seem to be very similar in terms of services provided to their users. Regarding this issue, Asian and European CC Hubs are guided by a principle of diversity. They are entities that are governed by the multiplicity of services, seeking to offer their users everything they might need to be able to develop ideas and projects into businesses and/or sustainable and successful organisations. Although different in nature, these various sorts of entities have in common their wish to provide their users with a space to work, exchange ideas, networking – by organising specific events for such effect, share experiences, learn new skills, as well as receive monitoring / coaching. It is therefore not surprising that we find CC Hubs of different nature (coworking spaces, artistic residencies, incubators), services that aspire to the same goal.

## Future challenges

Both Asian and European CC Hub managers present a set of challenges from the point of view of their sustainability and affirmation, some similar, some different, which is also due to their recent history (and still incipient), mostly in the case of **Asian countries** while in **Europe** the challenges are contextualised in a more solid state.

- A first challenge relates to the need to adapt to the **global world experience** and economy. Globalisation appears to these managers as a two-sided coin: as a possibility to extend activities abroad, to gain new experiences; to enlarge and diversify markets; and as a strangling force which greatly expands their economic requirements and makes it difficult to hold the needed resources to participate in this wider market;
- The importance of achieving **cost-effectiveness to accomplish self-sustainability**, particularly in the employment of full-time personnel. Some Hubs can achieve this profitability by implementing alternative services in their spaces, such as cafes, restaurants, shops, making use of more “permanent” management recipes to cope with uncertainties.
- The uncertainty inherent to the culture and creative sector also emerges as a challenge of **public recognition**, since in many of these contexts these activities tend to be undervalued compared to other considered more important dimensions

(concerning transport, health, education) and in some Asian countries there is still a tendency for the normalisation of cultures and cultural patterns by political powers instead of promoting and valuing diversity and innovation.

- A fourth challenge lies in the need for a **more effective redirection of public funding**, most especially in the case of Asia. One interviewee from Hong Kong reports that in general in China projects financed by the Government do not extend beyond the original funding. That is because according to interviewee "these projects don't know how to conveniently engage people, the community; the Government knows how to build buildings, but doesn't know how to involve people". Thus, the role of the Government "should be creating and enabling an environment through policies or funding support to allow creative communities to develop and not to do too much top-down intervention". This issue is also reported as a challenge in the case of Europe.
- For Europe, opportunities such as **venture capital** should also be further explored in the context of Hubs and their tenants and as such further guidance is needed for managers.
- CC Hubs should also explore the potential on **bringing industry and the arts** together as a way to maximise both areas through complementarity and disruptive processes for innovation.
- **Knowledge exchange** between Hubs is also crucial to keep updated on organisational and business models, market trends, key players, local development and urban regeneration processes, funding opportunities and for the establishment of partnerships and promotion of internationalisation.
- Reaching out to **local authorities** is also important firstly to demonstrate the impact of Hubs within their geographical context and then to obtain support as to establish safe and solid places for the growth of a thriving creative environment.
- **Continuous training and development** for CC Hub managers is also a challenge as the lack of human resources demands the prioritisation of actions towards their tenants, placing their own development in second place, which is crucial for their own tenants development, thus creating the conditions for a circular vicious circle.
- In Asia, but also nowadays in Europe too, the **crisis** of electrical energy, particularly oil, natural disasters, economic crisis and even terrorism end up discouraging people, which translates into a drop in economic dynamism in the culture and creative sectors.
- **Massive urbanisation**, leading strong patterns of property speculation, which in turn lead to an increase in rents of buildings, a situation that is particularly important in large cities where rents can take values very difficult to bear. Alongside there is the problem of lack of space. In contexts like this, the existing CC Hubs can often only survive when they have an investor behind.
- The still prevalent gap in terms of skills and experience of the general population and the specialists, which could hinder the creation of teams capable enough to fulfil the roles required of CC Hubs committed to their users. In this regard one interviewee

from Asia states “We need to start with the foundation, that is education. Education systems in Asia in general are very spoon feed and all about exam and competition, so kids from very young age have their creativity killed by the system”. In this context, the Hub manager says it is necessary to expose children and adults to educational programmes and events that promote awareness for culture and creative industries sector and its specificities and potential.

## CC Hubs strengths

The managers of **Asian and European CC Hubs** consider that the main strengths and competitive advantages of their organisations can be surmised in the following features, which express specific societal needs:

- CC Hubs can make a big difference to the local economy.
- CC Hubs are well connected to other hubs.
- CC Hubs help businesses to connect with other businesses in the culture and creative sector.
- CC Hubs help businesses to connect with other businesses from other sectors, promoting crossovers.
- CC Hubs support businesses to find new opportunities and customers/users/audiences.
- CC Hubs may turn neighbourhoods/areas into dynamic places/locations.
- CC Hubs help businesses to connect internationally.
- CC Hubs support or work with cultural organisations and artists and artistic projects.
- CC Hubs may have an active relationship with local university/education and training systems.
- CC Hubs may help or work with local communities.

## CC Hubs needs

We can equally surmise the main needs felt by **Asian and European CC Hubs** in the voices of their managers as:

- One of the greatest needs for the maintenance of CC Hubs has been the **involvement and endurance of creative companies and projects**, requiring an intense close-contact inter-personal communication strategy as well as in social media, in online platforms and through the promotion of diverse events/workshops open to all community.
- There is a need for **collaborative networking**: it is not just about creating and experimenting new ideas, but also about establishing platforms which allow the



expansion and access to arts and culture, and to offer opportunities for collaboration in business and growth to the different hub users. It is also crucial to connect to other sectors and organisations to bring in a wider pool of support.

- Hubs managers also ask for **support and competence development** regarding their operation at three levels: the management of the Hub itself as an organisation (governance, business model, relationship with funders and other stakeholders, building up a community); the provision of services to their users (market research, establishing the right partnerships and connections, enable and facilitate innovation,...); and pursuing an effective advocacy and communication strategy towards the territory and the community in which they are integrated.
- The **ability to manage the media, partners and communities**. Community participation is crucial in sustaining good relations on local, regional and international levels. For example, one of the respondents sees the organisation of workshops in local schools as crucial to this task. The interaction with local authorities and policy makers is also essential.
- The need to **achieve success and public recognition**, depends also on the understanding of Hubs function and role that is reliant on a business culture of the local community and overall society, thus wide education for entrepreneurship since early ages is fundamental.
- The investment efforts from authorities are important, but often fail to produce effective support to CC Hubs. The **lack of policy and vision, simplified support mechanisms (including financial), as well as specific favourable legislation** for Hubs to operate also needs to be addressed.

## Personal feeling regarding CC Hubs future

Finally, as for the question “How optimistic do you feel about the future of your hub?”, all respondents from **Asian and European CC Hubs** revealed to be optimistic or very optimistic.

In the case of Asia:

- CC Hubs managers agree to a **growing public recognition and demand** of their role and potential. Some because they are often assumed as the first hubs in their country; others because, being located in economic prosperous regions, they benefit from the existence of a large demand for this type of services from its resident population (that already knows the benefits of this sector). According to respondents, this demand is growing, because in “many big cities in the world the new generations are not satisfied just to work for a bank or a big company anymore: they want to go to Hubs to meet up with like-minded people”.

- Hubs respond well to today's **professional needs**. Several Hubs are opening as we see a growing need for personalised services, exchange of experiences - things that CC Hubs believe they can provide with great excellence. CC Hubs are also inherently update platforms, being able to adapt well to the scenario of accelerated cultural, creative and technological change.

In the case of **Europe**, in the same wavelength, Hub managers also affirm a growing recognition from three levels: the enthusiasm and support of their members; the gradual awareness of the potential of the creative industries; and the gradual recognition of their potential role in the local communities and territories. Thus Hub managers are optimistic for their future endurance and sustainability.

## 4. Final remarks

### Expectations regarding a potential Europe-Asia network

A central issue of this project focused on the analysis of expectations regarding a potential Europe-Asia network of CC Hubs.

The full majority **were very positive** towards the idea of building up together a new network to link CC Hubs managers and their businesses and projects across Asia and Europe. Some concrete expectations were then put forward:

- Firstly, managers hope this network may help them **to make connections with other Hubs**, with fellow peers, so to exchange, learn from them, build common answers to their challenges, develop joint projects; provide better opportunities for their users.
- Hub managers, from both continents, were interested in **gaining deeper insights into each other's markets and opportunities**. Europeans specifically mentioned the importance of getting to know better the diverse Asian markets, their specificities and needs, as it may represent a huge potential of growth for their users. Many of the Hub managers assumed their users questioned and were interested to connect to Asian counterparts and markets. Asians referred to importance of understanding the dynamics of the sector in terms of policy and Government support, as they claim they lack best practices in this respect and have still a long way to political recognition.
- Respondents claimed **a need for this network to be pragmatic and focus on concrete inputs to support their daily management**: "It will be great if the network can focus not just on theoretical grand ideas, but also on practical aspects of running such a space. Managers refer to concrete needs such as funding; criteria to select projects; methods of interaction with the different communities, etc. The provision of joint training, formal and informal, notably peer to peer was often referred.
- The wish to **connect and exchange on how to form new communities and create an ecosystem**, how to manage and engage entrepreneurs, how to select projects/ideas, how to relate to other partners and to the whole community and stakeholders. They are eager to get to know success stories to test and adapt to their own environments.
- Hub managers hope, then, that this network may allow them **to gain more knowledge about the sector**, both best practices and cautionary tales of failure. Get to know support programmes and tools from other countries; understand general support policies and visions for the sector; get in touch with other organisations interested in their work;

Few **obstacles** were also mentioned in what comes the success of such an enterprise as a joint network:

- During interviews, some managers mentioned that a major obstacle to form and keep on with a network is investment versus benefit: CC Hub managers are generally very busy as it is an intensive and time consuming role and in that sense it should prove difficult to keep them motivated to remain active on a given network, “the events or activities really **need to target to their needs and concern**, if not, no manager will invest time and resources in it, as we are all super busy”.
- **Language** was also mentioned as a possible barrier. In the words of one of the interviewees “If it's too English-centred it may set some Hubs aside”.

## Recommendations for a potential Asia-Europe CC Hubs Network

This analysis of CC Hub managers needs and expectations towards a potential joint Asia Europe network testified **the dynamism and vitality of these emerging infra-structures**, their potential for the sector development and their common assets and needs, despite huge differences between the different countries and among themselves.

CC Hubs, across both regions **are aware and claim their potential and specific role** in what comes to the development of creative skills and competences, their contribution to change of the identities of cities and renovation of territories, and to the progression of business ideas and projects in the CC sector, the promotion of crossovers and the creation of communities.

Hubs might be already aware of their potential, but **do need support from all stakeholders** involved in the CC sector and beyond, including policy makers and the rest of the industry, a favourable environment to thrive and to connect. Thus considering the expectations with regard to an Asia-Europe Network, all interaction, joint actions and in the long-term, network and other collective platforms and organisations development are felt as needed and relevant.

Hub managers, most of them well connected across the globe via current digital tools, are as well aware that they have much in common, regardless of where they come from, and identify similar interests, visions and processes. Most especially they refer to a particular way of doing in the business, in which interactions and collaborations are key.

**The network should then be a platform for exchange of knowledge and information**, namely funding and support programmes, investment schemes, legislation, financing and business opportunities.

Since one of the main challenges of CC Hubs is sustainability it is important that it works as a space of enrichment of skills and discussion of alternative organisational and business models capable of promoting the investments' efficiency and future endurance. **Exchange of best practise, joint training schemes and mobility programmes** between Hub managers in Asia and Europe could be examples of activities to launch the network and build links among Hubs.

As recognition and support are also main challenges, the Asia-Europe Network should also work as a **platform and tool for the advocacy of CC Hubs**, functioning as lobby to political and international stakeholders, due to complex and varied acknowledgment of their potential in the different countries.

Above all, and to start with this network should **nurture and enable meaningful and fruitful interactions among Hub managers** and become the forum to establish further partnerships with other sectors and markets. Thus digital and physical meetings, links and connections need to be planned and organised. These events/moments of encounter need to have a purpose and a concrete agenda, yet will contribute to create ties, mutual knowledge and trust, and help to identify and build up common projects and partnerships in the long-run. In this respect, the costs associated to gather Hub managers from both regions need to be taken into account thus digital tools

The two ongoing European pilot projects, to take place between 2016-2017, in charge of creating a **European Creative Hubs Network** (led by the British Council) and a **EU and third countries platform for young creative entrepreneurs**, namely Creative Tracks (led by Inovamais), may also be interesting developments to follow close by and to link to this network project.

Hub managers want and are willing to learn from each other and build communities of interest, practices and trust. They are also aware that they belong to a global community, therefore, their interest in connecting knows no borders, and they have a vivid interest in learning from other contexts, cultures and logics.

## References

Asia-Europe Foundation (ASEF) (2014) - *Enabling crossovers. Good practices in the creative industries*. Brussels: ASEF. Retrieved at 17.11.15.

Available in [http://www.asef.org/images/ASEF\\_Publication\\_EnablingCrossovers.pdf](http://www.asef.org/images/ASEF_Publication_EnablingCrossovers.pdf)

Asia-Europe Foundation (ASEF) (2014b) - *ASEF Outlook Report 2014/2015: Facts and Perspectives (Volume I)*. ASEF: Singapore. Retrieved at 17.11.15.

Available in <http://www.asef.org/images/docs/ASEF%20Outlook%20Report%202014-2015%20-%20Volume%20I.pdf>

British Council (2014d) – *The mapping of creative hubs in Vietnam*. Hanoi: British Council. Retrieved at 23.11.15.

Available in [https://www.britishcouncil.vn/sites/default/files/ch\\_report\\_e7.pdf](https://www.britishcouncil.vn/sites/default/files/ch_report_e7.pdf)

Docherty, Catherine (2015) – European Creative Hubs Forum 2015 – Key Insights and Overview

ECBN European Creative Business Network, ADDICT & British Council (2015) – Europe's creative hubs: who they are, what they do. Summary report 2015.

Available at: <http://ecbnetwork.eu/europes-creative-hubs-mapping/>.

Keane, Michael (2013) - *Creative Industries in China: Art, Design and Media*. Cambridge: Polity Press.

Lee, Callum (2015) – Europe's Creative Hubs – Who they are, what they do (summary report)

Martini, Lenny; Hardjakaprabon, R. Bayuningrat & Rustiadi, Sonny (2012) - The Role of "Indonesia-Kreatif" Website to build Creative Connectivity in Indonesia. *Arte-Polis 4 Intl Conference - Creative Connectivity and the Making of Place: Living Smart by Design*. Retrieved at 17.11.15.

Available at [https://www.academia.edu/2919402/The\\_Role\\_of\\_Indonesia-Kreatif\\_Website\\_to\\_build\\_Creative\\_Connectivity\\_in\\_Indonesia](https://www.academia.edu/2919402/The_Role_of_Indonesia-Kreatif_Website_to_build_Creative_Connectivity_in_Indonesia)

Montgomery, Lucy (2009) - Space to grow: Copyright, cultural policy and commercially-focused music in China. *Chinese Journal of Communication*, 2:1, 36-49, DOI: 10.1080/17544750802639044.

Simatupang, Togar M.; Rustiadi, Sonny & Situmorang, Dohar Bob M. (2012) - Enhancing the Competitiveness of the Creative Services Sectors in Indonesia. Tullao, T. S. and H. H. Lim (eds.) - *Developing ASEAN Economic Community (AEC) into A Global Services Hub, ERIA Research Project Report 2011-1*. Jakarta: ERIA. Retrieved at 17.11.15.

Available at <http://www.eria.org/Chapter%205-Indonesia's%20Report%20on%20Creative%20Services.pdf>

United Nations Development Programme (UNDP) (2013) - *Creative economy report. Widening local development pathways*. New York: United Nations/UNDP/UNESCO. Retrieved at 17.11.15.

Available at <http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf>

United Nations Industrial Development Organization (UNIDO) (2015) - *Mapping of Clusters in Cultural and Creative Industries in the Southern Mediterranean*. Brussels: UNIDO. Ref. Ares(2015)1013518 - 06/03/2015. Retrieved at 17.11.15.

Available in [http://www.asef.org/images/ASEF\\_Publication\\_EnablingCrossovers.pdf](http://www.asef.org/images/ASEF_Publication_EnablingCrossovers.pdf)

Waheed, Karim (2015) - Creative economy: a new frontier for Bangladesh? *The Daily Star*. Retrieved at 17.11.15.

Available in <http://www.thedailystar.net/creative-economy-a-new-frontier-for-bangladesh-19601>

# Annex I – Survey of culture and creative hub managers

## Basic info

Hub Name:

Country:

City:

Complete Address:

Year of Foundation:

Your Name:

Your Email:

General Contact Email:

Website:

Facebook:

Twitter:

Other social media:



## Getting to know your hub

1. Which of these sectors do the businesses that you work with work in? Please choose as many as apply:

Design		Architecture	
Performing Arts		Fashion	
Literature and Publishing		ICT	
Media and Audiovisual		Museums and Heritage	
Video Games		Visual Arts	
Other (please specify)			

2. Which activity is the main focus of the businesses in your hub?

Design		Architecture	
Performing Arts		Fashion	
Literature and Publishing		ICT	
Media and Audiovisual		Museums and Heritage	
Video Games		Visual Arts	
Other (please specify)			

3. Is the hub itself a legal entity, or are you a programme or a project that is part of a larger one? Please specify

4. In portions of a full time job (full time = 1; half time = 0,5), how many staff do you have working for...

Management	
Finance/Accounting	
Facilities maintenance	
Communication	
Other areas	

5. What type of space do you have?

New	
Costum built	
Renovated industrial	
Other	

6. Please provide the total number of resident:

Freelancers and Micro Companies	
Small Companies	
Medium Companies	
Other organisations (i.e. associations)	

7. In months, roughly how long does your average tenant stays at your hub?

8. Could you let us know your revenue sources by percentage (total must add up to 100%)

City / Municipal public funds		Regional public funds	
National public funds		Transnational funds	
Income from members		Services	
Sponsorship		Philanthropy	
Funding with return on investment		University and further education	
Earned Income		Other (please specify)	

9. Could you let us know your turnover for the last financial year?

Under 50.000 Euros	
50.000 to 100.000 Euros	
100.000 to 250.000 Euros	
250.000 to 500.000 Euros	
Over 500.000 Euros	

10. Which services do you provide?

Incubation programmes		Artistic performances	
Acceleration programmes		Coaching	
Space rental (i.e. meeting rooms)		Exhibitions	
Technical support (IT, Legal, Communication)		Peer-to-peer mentoring	
Training		Trade Missions	
Funding access		Other	
Conferences			
Networking Events			

11. How many square meters of your hub is dedicated to the following:

Co-working spaces		Workshops / Making spaces	
Studios Individual offices/rooms		Auditorium / Venue / Event space	
Meeting rooms		Bars, cafés, restaurants that are open to the public	
Other rehearsal areas		Shops and galleries	
Other			

12. In brief, what are the three most important issues facing your hub right now?

13. Can you let us know how much – as a hub manager – agree with the following statements about your hub? “My hub...”

(1 Strongly Agree; 3 Neutral; 5 Strongly Disagree)

	1	2	3	4	5
Makes a big difference to the local creative economy					
Is well connected to other hubs					
Helps our businesses to connect with other businesses with the cultural and creative sector					
Helps our businesses to connect with other businesses from other sectors (non cultural					

and creative)					
Has an active relationship with our local university or college					
Helps or works with our local community					
Helps businesses to find new opportunities and clients					
Has turned our area into a creative place					
Helps the businesses we work with to connect internationally					
Supports or works with cultural organisations					
<i>(insert your own statement if you like)</i>					

14. How optimistic do you feel about the future of your hubs?

Very pessimistic	
Pessimistic	
Neither pessimistic or optimistic	
Optimistic	

Very optimistic	
-----------------	--

15. Why?

## Annex II – Interview script to culture and creative hub managers

1. What do you know about the Asian/European reality regarding culture and creative hubs? Do you know/meet up your peers across these two regions?
- 2 How do you evaluate culture and creative hubs in general? What are main strengths and weaknesses?
3. What are the main needs you face as a Hub manager?
4. What are your expectations regarding the future of your organization?
5. Would you consider the need and potential for a creation of a Asia-Europe network of CC Hubs? What would be the benefits and the obstacles?